Marquette Orchestra Winter Concert 2022

Brandenburg Concerto No. 3 in G Major, BWV 1048  J.S. Bach
   Moderato
   Adagio
   Allegro

Beyond the Gate  Stephanie A. Boyd
   The Mirror Pond
   The Hosta Garden
   And the Fountains, Aqua Blue

Romance in C Major, Op. 42  Jean Sibelius

Two Melodies, Op. 53  Edvard Grieg
   Allegro Risoluto, “Norwegian”
   Lento, “The First Meeting”

Sinfonia for Strings #8 in D Major  Felix Mendelssohn
   Adagio/Allegro
   Adagio
   Menuetto
   Allegro Molto
Program Notes by Dr. Erik Janners

Brandenburg Concerto No. 3 in G Major, BWV 1048

J.S. Bach

In March 1721, Bach sent a manuscript from Köthen to Berlin entitled ‘Six concertos with several instruments’ (Six concerts avec plusieurs instruments), dedicated to Christian Ludwig (1677-1734), Margrave of Brandenburg-Schwedt. In the preface, Bach stated that he had played for the margrave ‘a couple of years ago’ and had promised to send him ‘some of his compositions’. That was probably during a visit to Berlin in March 1719, when Bach had travelled to the Prussian capital to take receipt of a new harpsichord for the court in Köthen. The music that he sent to the margrave a couple of years later (which subsequently became known as the ‘Brandenburg’ Concertos) was Bach’s ultimate view of the most important large-scale instrumental genre of his day: the concerto.

This concerto is remarkable for its unusual form and instrumentation. Bach composed it for three violins, three violas, three cellos and basso continuo. In other words, 3x3, which is a rational choice you would expect from a modernist like Pierre Boulez, rather than a Baroque composer like Bach. There is no distinction between solo and ensemble instruments: all the strings play both solo and tutti. The striking thing about the form is the lack of a fully-developed slow middle movement. The two fast movements are separated by an adagio of a single measure consisting merely of two sustained chords: a harmonic cadence that seems to have been composed more as a bridge and short pause for breath. Both the fast movements are characterised by a strong rhythmic drive. The first movement is dominated by a galloping rhythm and the latter by fast notes streaming through the instrument groups like a perpetuum mobile.

Beyond the Gate

Stephanie A. Boyd

Stephanie Ann Boyd’s own website offers this biography:

“Michigan-born, Manhattan-based American composer Stephanie Ann Boyd (b. 1990) writes melodic music about women’s memoirs and the natural world for symphonic and chamber ensembles. Her work has been performed in nearly all 50 states and has been commissioned by musicians and organizations in 37 countries. Boyd’s five ballets include works choreographed by New York City Ballet principal dancers Lauren Lovette, Ashley Bouder, NYCB soloist Peter Walker, and XAOC Contemporary Ballet’s Eryn Renee Young. Eero, a ballet commissioned by Access Contemporary Music and Open House New York, was written for the grand opening of the TWA Hotel at JFK Airport. She holds degrees from Roosevelt University and New England Conservatory.”

This three movement work is based on a poem, which I will include below.

Beyond the gate
the open land speaks in greens
beckoning to the firefly grove
where sapphire shimmers on gossamer wings
dance in lightness, stand stoic in shadows

The mirror pond is calm and still
no etchings mar its surface-glass
Yet there is movement beneath the depths,
beyond the gate, a murmuring
above the mirror, nothing can be seen,
not the ripples, carried almost to the circle-surface
only to fall deep, float back down
the mirror pond shines,
calm and still

The hosta garden is alive
jump the bugs and humming bees
swarm the broad-leafed hubs
and spring from emerald plant to plant
frantically flinging their crunchy bodies
in all their speed they can't live long...

And the fountains, aqua blue
flow up in a solid, powerful stroke
and arc, hanging just barely in the air
their fluid bodies beginning to sparkle,
then the waters, rushing earthwards
splash down upon their rock-basins
diving down to rejoin the depths

**Romance in C Major, Op. 42**  
Jean Sibelius

Dr. K. Dawn Grapes provides this program note from the Fort Collins Symphony in Colorado:

“In 1904, the same year that Mahler’s Fifth Symphony premiered and Coleridge-Taylor made his first tour of the United States, Finnish composer Jean Sibelius (1865–1957) completed a little piece for string orchestra called the **Romance in C**. Like Mahler’s pivotal year between 1901 and 1902, 1904 most certainly marked a significant turning point in Sibelius’s life, though for quite different reasons. Sibelius, living with his wife Aino in Helsinki, had reached a dangerous state in which his excessive drinking and extravagant socializing had put the family into a precarious position. Aino and a family friend staged somewhat of an intervention, presenting a plan to leave the city for some place where Sibelius could compose without the temptations that had plagued him. The couple purchased land near Lake Tuusula on which they would build a cottage on an estate they named Ainola. Jean’s brother Christian, a doctor in Berlin, sent medicinal powders to help curb his brother’s alcoholic cravings. A series of concerts was arranged to help fund the construction of the new house. Among these was a concert in Turku, by the orchestra that premiered the Romance. Dedicated to artistic director José Eibenschütz, Sibelius himself conducted. The five-minute work conjures a whirlwind of emotions, ranging from tenderness and angst to longing and serenity, words that might also describe the lifelong journey of Jean and Aino.”

**Two Melodies, Op. 53**  
Edvard Grieg

Edvard Grieg (1843-1907) is considered the musical voice of Norway, belonging to that group of nationalist composers in the nineteenth century who strove to break free from the Germanic
stranglehold that the music of Haydn, Mozart and Beethoven had placed upon the musical world. These composers sought to escape imitating the great German masters and create a music that spoke with pride of their national identity, through the use of folksong and historical or mythic tales of their homeland. From Smetana and Dvorak in Czechoslovakia, to Sibelius in Finland, to Chopin in Poland, nationalist composers sought to differentiate their music by making it speak of and express their national identity.

Grieg’s *Two Melodies, Op. 53* were published in 1891, and are both re-workings of older material, specifically songs that Grieg had used in his Opus 33 and Opus 21 works previously. Both feature the typical lush orchestration that is a hallmark of Grieg’s compositions. The first is rather up-tempo, while the second, “First Meeting,” is languid and *rubato*. Time seems to stand still in this placid yet intense music that evokes love at first sight.

**Sinfonia for Strings #8 in D Major**

Felix Mendelssohn

Although Mozart’s status as a child prodigy is a well-known fact to even the casual classical music consumer, the fact is that Mendelssohn, not Mozart, is considered the most accomplished child prodigy of all time, according to a data-driven study by *BBC Music Magazine* in 2009. Mendelssohn produced 13 string symphonies, four full-scale operas, one full symphony, several concerti, chamber music and various piano pieces *all before the age of 18*.

Mendelssohn received his education, both musically and academically, only from the very best private tutors money could buy. His father Abraham and his uncle Joseph had founded Mendelssohn and Company Bank in Berlin in 1795, and they did very well in the banking business. Young Felix’s composition tutor, Carl Friedrich Zelter, was obsessed with counterpoint in the style of J.S. Bach, a style which by the early 19th century was considered antiquated and outdated. It is this obsession with counterpoint that he receives from Zelter which causes Mendelssohn, a few years later, to stage the public revival of Bach’s music with a performance of the *St. Matthew Passion* in Berlin. The event not only brought J.S. Bach’s music back into fashion, it birthed the very idea of musical “classics.” Prior to Mendelssohn’s concert, audiences wanted only new music – the music of last year was considered outdated and silly (much like the popular music of today). With this concert, however, the public awakened to the fact that there was great music from an earlier time to be discovered as well, and so concerts from then on usually included one or two “classics” along with a selection of new works.

Mendelssohn wrote a total of twelve string symphonies for his composition teacher Zelter within the years 1821-1823, when he was 12-14 years old. The earlier ones are written in three movements, the later ones largely in the now-standard four movement symphonic form. These youthful pieces were thought to be lost for many years, and fortunately turned up in a library in Berlin after World War II.

*Sinfonia #8* was completed on November 7, 1822, when Mendelssohn was 13 years, 9 months, 3 weeks and two days old. He seems to have been particularly proud of this work, as he almost immediately created a version for full orchestra with winds as well. Of particular note in the typical four movement sonata cycle of this Symphony is the second movement, scored only for violas, celli and bass. The finale is quintessential rollicking Mendelssohn, and surprisingly sophisticated from a boy of less than 14.
About the Conductor

Dr. Erik Janners

Erik Janners, Director of Music at Marquette University in Milwaukee, Wisconsin, is internationally recognized as a conductor, scholar and performer. He holds degrees in percussion and conducting from Alma College, the University of Utah, and the University of Alabama. In addition to his duties at Marquette, Dr. Janners serves as the Music Director and Conductor of the Knightwind Ensemble, a community wind ensemble based in Milwaukee, Wisconsin, a position he has held since 2010. Prior to his arrival at Marquette University in the fall of 2007, Dr. Janners served as Director of Bands at Saint Xavier University in Chicago, Illinois, as well as at the University of Regina in Saskatchewan, Canada. His achievements in these positions included the founding of the Marquette University Wind Ensemble and the University of Regina Wind Ensemble, as well as the creation of the Saint Xavier University Conducting Workshop.

As Director of Music at Marquette University, Dr. Janners conducts the wind ensemble, jazz ensemble, and pep bands. He also supervises the overall music program at Marquette. Dr. Janners was the recipient of the Excellence in Teaching Award from Saint Xavier University and has received the National Band Association’s “Award of Excellence” three times. He is in high demand as a guest conductor, clinician and adjudicator, and has presented a series of clinics on performance psychology at the State Music Conferences of Wisconsin, Illinois, Iowa, Indiana, Michigan, New Jersey, and Alabama, and the Midwest Clinic in Chicago, Illinois. Dr. Janners has served as conductor of the National Band Association College All-Star Band on three different occasions, and has served on the conducting staff at the Blue Lake Fine Arts camp. He has also served as a pre-concert lecturer for the Milwaukee Symphony Orchestra.

Internationally, Dr. Janners has presented papers, taught and conducted in Coimbra, Portugal, as well as at the Music Conservatories of Cesena, Pesaro and Salerno in Italy. He has also conducted at Mozart’s Cathedral in Salzburg, Austria and at the Basilica of Ottobeuren, Germany. Dr. Janners was a featured clinician and guest conductor at the Forum of the Baltic States Wind Orchestra Conductors in Riga, Latvia, in both 2017 and 2019, and taught at the Jazeps Vitols Conservatory of Music in Riga, Latvia. In July 2018 Dr. Janners conducted Franz Schubert’s *Deutsche Messe* in the Basilica of Montecassino, Italy, and at the Basilica Superiore di Assisi in Assisi, Italy.

As a scholar, Dr. Janners has had numerous articles published in the *Instrumentalist* magazine, as well as in *Canadian Winds*, the national periodical of the Canadian Band Association, and *Alta Musica*, the publication of the IGEB wind music conference. His research interests include wind band literature, conducting pedagogy and technique, and performance psychology in its application to the field of music. He is a member or past member of the National Band Association, College Music Society, The World Association of Symphonic Bands and Ensembles (WASBE), the College Band Director’s National Association (CBDNA), the Conductor’s Guild, and the International Society for the Research and Promotion of Wind Music (IGEB).
Marquette University Orchestra Personnel Spring 2022

Violin 1
Megan Dickman
Jacob Hollister*
Ciara Hudson
Catherine Lehmkuhl
Dora Mercado
Natassia O’Kulich
Michael Zeps, SJ
Natalie Zintchenko

Violin 2
Serena Determan
Jane McNamee
Rosie McNamee
Trinsy Perumanoor*
Nicole Schilder
Kylie Steuer

Viola
Susie Dobbs
Maureen Dudley
Alanna Naegele
Gabe Smith*

Cello
Trinity Burgess
Dylan Cardoza
Hope Johnson*
Katrina La Madrid

Bass
Zitong Zheng

* Denotes principal player

FINAL CONCERT OF THE YEAR
Sunday, May 1, 2 pm, Varsity Theatre
Beethoven – Symphony #1, Mozart – Symphony #39, Smetana – The Moldau